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SOME REFLECTIONS ON THE TEACHING OF LATIN¹

When we gaze upon the problem that confronts the teacher of Latin to-day, we see such a mass of difficulties, such an intricate network of contradictions that it is not strange if we are sometimes sorely troubled. Yet our conviction of the preciousness of what we have to offer to the young folk of to-day is deep enough, I know, to keep us at our posts with no thought of surrender. In the brief time at my disposal I shall, of course, touch upon only a few aspects of this complex problem. Equally of course I have no magic formula for solving any part of the problem, but perhaps my angle of approach to it has revealed some little point of vantage here and there which will be adaptable to your own advance. If, however, what I have to say proves to be all 'old stuff', and merely parallels your own experience, at least it will be good for you to find that some other teacher is wrestling with the same difficulties and is finding the same devices effective in meeting them, after the High School product begins to figure as College material.

A short time ago a devoted teacher of Latin said to me, "How can we build a working vocabulary, teach forms and syntax, interpret Roman life, make intelligible all these beautiful illustrations, and have a real student of Latin as a result?" *Non omnia possumus omnes*. Our first step, therefore, is to limit our objective to something possible, to select from the possible objectives the one that is essential, and then to consider the means and the instruments by which that objective is to be attained.

To make "a real student of Latin" is a grand ambition. Perhaps, if we take something more simple and concrete to hold in mind, we shall find ourselves moving just as effectually in the desired direction. Suppose we accept the recent decree of the College Entrance Examination Board as a guiding suggestion, and set out to teach our students 'to read Latin at sight', as the usual phrase words it. Is this anything new or strange? Certainly not. All competent and effective teaching of Latin must always have aimed at that result, and to attain that result nothing new or mysterious in the way of material or method is required. Conversely, no new and mysterious material or method can be depended upon to bring about that result. A textbook that was good before the College Entrance Examination Board promulgated its latest statement is good now, an author that was appropriate then is appropriate now, a teacher who was successful then is successful now. The only sort of student and teacher who need be anxious about the new requirement is the sort whose preparation con-

sisted in going over and over prescribed portions of prescribed authors, translating those portions with all the helps or alleged helps that were available, and repeating the translation until it was committed to memory as a piece of English and could be promptly delivered on paper as soon as a passage was identified. But that sort of student we can surely spare, and that sort of teacher none of us wishes to be.

Actually, the new requirement gives the teacher more freedom and the student more opportunity for enjoyment. Teaching for power rather than for memory makes possible the covering of more ground at a swifter pace. There are many passages in Caesar which may now be comfortably read once with a little lift from the teacher and then left safely behind forever as the story sweeps on to some climax. When these passages formed part of the prescribed text, they had to be gone over with minute insistence and securely filed in the student's brain, with the result that the story was interrupted, retarded, made 'dull'. The relief that comes with studying for power and 'reading on' was brought home to me the first year we had a beginning Latin class at Barnard College. We were 'reading on' beyond the part prepared before the recitation, and the closing bell rang just as Caesar's account of one of his skirmishes reached a critical point. "Oh, can't we go on and see how it came out?" "Yes, can't we?", they cried, and we did, with heads bent close over the books for five illegal minutes of eager intensity, followed by a hasty snatching of impedimenta and a scamper down the hall to the next class.

Yes, I use Caesar's Gallic War as the mainstay of the elementary class. It was not a choice determined beforehand. So many teachers had declared that Caesar always bored students that I was quite prepared to look for something more entertaining. But I tried Caesar with that first class, with some picked up texts of odd sorts, lent to the pupils for temporary use. When I spoke of changing to something else, they said "But why can't we go on with this?" As things are now, as we keep our eyes on the new requirements, studying for power, it would seem that the High School student and teacher might enjoy the same freedom in dealing with Caesar that we did, and discover what 'go' and drama there are behind his cool report.

But do not misunderstand me. Power does not come without accurate knowledge of the form and the structure of a language, and sight reading does not mean superficial guess work—quite the contrary. "Lesen, viel lesen, noch immer lesen" is good practice and good sport, but we cannot practice this sport without equipment, any more than a man can play golf without clubs. So we come back to the question of forms, vocabulary, and syntax. But these things are not objectives, ends—they are *means* to the end, to be

¹This paper was read at a meeting in Rutland, Vermont, on October 10, 1930.

treated as such, realized as such, by student as well as by teacher. Such realization is the best prophylactic against indifference to learning them, and was, by the way, the solid foundation at the bottom of the vogue enjoyed some years ago by the so-called 'direct' method. Children are, apparently, quicker than their elders at committing to memory forms as forms, and it may be that even High School students are content to use more time in that way than would seem to College students well spent. But certainly it is a good thing to get forms *in action* as promptly as possible. To that end I always begin with the verb. I put the active personal endings on the board and let the pupils see how quickly they can memorize them. Then I show what the endings mean, and, choosing verbs whose English derivatives give a correct clue to their sense, have the class 'translating' within ten minutes of its first assembling. With students of College age I find it well to *group* forms, noting similarities and contrasts, that as much as possible of what is learned in the study of one conjugation, for instance, may be utilized in the study of another. Just how far that would be an equally effective time-saver in High School I am not sure. Drill on the writing or the reciting of inflections as such I reduce to a minimum. I emphasize rather the *recognition* of individual forms—and I do not worry if those which occur but seldom must be looked up when they are encountered. Yet I find College students still amusable by a few minutes at a time of childish games of the 'spelling down' type, or adaptations of the old card game of 'authors'. The main point, however, is to make the students feel that an accurate knowledge of Latin forms is indispensable to reading Latin, and an effective way to impress this is to trace to failure to attain such knowledge their own errors in interpretation.

Perhaps here is the place to say that I have noticed of late years some falling off in the command of forms brought to College by students honestly interested in Latin, and I have wondered if the reduction in demand for Latin composition at entrance to College had anything to do with this falling off.

Vocabulary habits, good and bad, make a tremendous difference in studying for power. Pupils always need help in developing the proper sort of vocabulary habits. I say "developing" advisedly, because the pupil's first use of vocabulary lists cannot, in the nature of things, be of a sort to continue safely unchanged. The beginners' book must content itself with but few definitions of any one word, and the beginning student has not the experience to note relationships of words with other words of the same root. Therefore a conscious effort must be made by the teacher as he goes on to have the pupil use the vocabulary in his beginners' book (or in the edited text with which he is engaged), and to use the vocabulary as nearly as circumstances permit as one uses a dictionary. As early as possible he should be introduced to Lewis and Short (Harpers' Latin Dictionary), even if his work does not demand actual use of the book for some time to come. I have been horrified to learn from some of my Home Study students who are teaching in High Schools that those Schools do not

possess a Lewis and Short unabridged Latin Dictionary, or, in some cases, even an elementary Latin Dictionary. I always feel like starting a subscription paper at once for the purchase of a dictionary—and insisting, of course, on Lewis. Students left to the mercy of bookstores usually turn up with Cassell, or with something even worse.

Left to themselves, too, in the *use* of dictionary or vocabulary students are too prone to turn the leaves hastily, to be careless about identifying the word unquestionably, too prone to snatch the first meaning they come to and to try to force it into the passage before them, regardless of its suitability for the context. I find them reluctant, often, to believe that time is saved in the end by scrutinizing all that the vocabulary offers in the way of information, by pronouncing the word aloud, if circumstances permit, in all the forms given, thus setting up more sensory associations, by going over the various meanings and considering how they developed from the fundamental one, and by refusing, when the word is met again, to look it up until every effort has been made to recall it independently. Once students *are* convinced that time is saved by this procedure, and have acquired the correct habit, they generally recognize with real joy its value. In this field, also, brief and rapid drill in the form of games has its use. At least it may help the teacher to see how far a class utilizes the official Latin word-list selected by the College Entrance Examination Board.

Well, assuming, or at least hoping for, on the part of our students a command of common forms and a healthily growing vocabulary, we have still to be assured of their understanding of syntax. I find myself pausing here, because our profession exhibits such a variety of attitudes toward this matter. Here I can only explain my own. In the first place, this, too—this understanding of syntax—must always be sensed as a *means*, an *indispensable* means, to finding out what the author meant. But, at the same time, to a mind attuned to syntactical curves and shadings, such understanding furnishes a delight akin to that of a musician listening to a fine composition. I was fortunate in coming in contact with such a mind in my own youth. The teacher of English grammar in the State Normal School—which was also High School then—at Potsdam, New York, knew, I believe, no language save her own, but she saw *that* as a great anatomist sees a human body, with a sense of every bone and nerve and muscle that make it what it is. Thanks to her teaching, syntax never was to me a dead and mechanical thing. Of course the more subtle attractions are not for the beginner. We teach the truth, but only part of it at first, and we must be chary of stressing exceptions to rules. But, if the teacher himself is truly sensitive to the charm of language anatomy, the pupil too will feel it to some extent and will desire to feel it further. If, again, as in the matter of forms, he is shown how awareness of this anatomy opens up the riches of meaning in what he reads, and how lack of it blurs and distorts, he will grow more eager in searching it out, more sensitive to its delicacies, and—be it said—less disturbed, as his experience broadens, by the eccentricities

that prove syntax the trail of living personalities instead of a lifeless mechanism.

But to bring this to pass we must be determined upon the truth, and must be careful that our students really understand the few necessary technical terms. I find it still worth while in each course to spend some time bringing out definitions that really define. I do not insist on the memorizing of these definitions, but, if the students have once taken hold of them and have felt them firm and workable, they never forget that there is something to rest upon, even if they cannot tell you exactly *what* it is. We may not have time invariably to *voice* the distinctions marked by these definitions. We take short cuts of expression, and talk loosely of an adjective modifying a noun instead of modifying the application of a noun, but that does not spoil the sense of solidity under foot that enters the young minds as they nod their satisfied assent to the distinction when first we work it out. It also makes them more apt to develop a habit of looking, always, for the idea behind the word.

Forms, vocabulary, syntax must be brought into action. You may remember that I spoke of *reading Latin* at sight. I meant exactly that. I said nothing of translation, which is quite a different thing. Unfortunately, some attempt at translation seems to be a rather necessary means, though it is not the only means, and though it is far from an ideal means, of testing a student's comprehension of a passage. But, even admitting such necessity, we can do much to ensure comprehension as a *prerequisite* to the translation. Once in a great while a student comes to College with the ability to read Latin and understand Latin in Latin, but most students, when they are faced with a passage of Latin to think about, begin by thinking it at once into English words. Then they make their decisions about syntax from their English rendering, instead of *vice versa*. That is all wrong. All wrong, too, is the habit, encouraged by some beginners' books, of reaching into the middle of the sentence and pulling out from it the subject or some other prominent item. The sentence should be taken in the order in which its words are written. That is easy enough so long as the sentence is left in Latin.

If I were to have the privilege of bringing to pass one thing to help the cause of Latin in our Schools, I think I should choose this—power to make sure that all students learn to read Latin as Latin, to take the idea directly from the Latin words without dragging it around through English. If they do that, if they get the complete idea with the relation of its parts to one another (its perspective, as it were) into possession of their own minds without the interposition of English words, *then* they are ready to put the idea into English. Their ability to do so will be limited only by their command of that language.

Often when I say this to a class just entering College, they are quite bewildered; they do not know what I mean. So I give them a very simple illustration. I tell them I am going to write on the board one word, and want them to watch what happens in their brains when they see it. I write *water*, and they soon realize, some-

times after a little questioning, sometimes without the need of questioning, that their brains were not busied with the sound or with the spelling of the word, but that at sight of the word they had before them a great reservoir of possible meanings and associations, ready to deliver the one actually needed if the word went into a sentence. Then I erase *water* and write *aqua*. The pupils never fail to see the difference—that *aqua* brings to mind the *word* water, not the reservoir of ideas. Once they see what I am after, I tell them how they must prepare a lesson. They must first read, aloud if possible, the Latin sentence. If it is a long one, they may stop at the first strong punctuation mark. I bid them read it not less than three times, each time reaching for the *idea*, and resolutely holding back the tendency to put anything into English words. When this process has yielded all it can, including a tentative theory of all the syntax, tested in each case by sharp scrutiny to detect any obstacle to said theory, and including also a noting of any Latin words not already known, the notes and the vocabulary lists (or dictionary) may be brought into play. After that, they are to read the passage over at least once more in Latin, with a sharp eye for spots not yet clearly understood. Finally, when the passage has yielded its meaning completely, or as nearly so as the student is capable of compelling it to do so, they may then put that meaning into English, the best at their command, paralleling the Latin construction where there is no reason for departing from it, but never adhering to that parallel at the cost of distorting the English into 'classroomese'. Those who do all this work faithfully have their reward, even though they be skeptical at first.

Occasionally a pupil comes in and says with a worried look, "I don't know what is the matter. My translations aren't as good as they used to be in School. I'm sure I understand the Latin, but my English is awkward". That means, of course, that, whereas she used to twist the Latin into English form, she is now reading it as Latin and then twisting the English into Latin form because she is trying to take two steps at once. When she has this pointed out to her, she knows how to meet the situation, and all is well. Of course, studying in this way makes every lesson a training for reading at sight, reading at sight of the firmly based, reasoned sort, with gay guessing barred out.

I wish it were possible to give the students more chance to read Latin aloud in the classroom, but that cannot be done except in very small classes. They can, however, be encouraged to read aloud by themselves, and the teacher can read to them, so that they get used to the sound of the Latin. It is a small matter if one is not impeccable in quantities and in accent; let us try to improve on these points, but let us read aloud anyhow. Such reading aloud by the teacher is a distinct help to the class toward understanding when the recitation is carried on beyond the prepared portion, in Livy's dramatic narrative, Vergil's "ocean roll of rhythm", Horace's finely wrought lyric, or the astonished pain of Catullus's disillusion.

I think, too, that it is one way for the teacher to show the pupils how much he loves and enjoys what he

reads, and certainly that is essential to helping the pupils to care for it themselves, to become convinced of its preciousness and charm. What I said about syntax in this respect is just as true about Latin as literature, and no one who does not love Latin literature has any right to teach it.

That brings me to another question—the question of accessories, background, historical, geographical, artistic, and what not. We need to do *something* for our students along these lines, for we cannot assume the support we once had from other subjects. The days when everyone destined for College 'took' ancient history are gone forever. We cannot wisely attempt to do much, and still less should an attempt be made along a line which does not interest the teacher. If you yourself wake and stir at every contact of your author with geography, then pass it on to your pupils—it will have real life blood in it. But, if a rough diagram on a blackboard of Caesar's movements is all you care about, do not waste time trying to whip up a fictitious interest in elaborate maps. Only be careful not to balk any personal bent in a *pupil*, no matter if it is alien to your own. I remember one dreamy-eyed student who could not translate Horace, *Carmina* 1. 31 very satisfactorily, but did for me with great contentment a drawing of the River Liris as he made her see it.

Some awareness of geographical location and contour, some sense of what was going on in the world in which the author lived or about which he wrote we must have, and blessed be the editor who supplies that necessary minimum in vivid and portable form. Even then we have to make sure that the students take advantage of his offering, and generally, of course, we must supplement it to some extent. What books we are to use for such purpose is a question which admits of widely diverse answers. Only be sure that you really like, yourself, the thing to which you refer your class, instead of doing it because some other teacher approves it. For instance, I always send my first-year pupils to Warde Fowler's *Julius Caesar*, in Putnam's *Heroes of the Nations Series*, but someone else might object to his interpretation of period and character. I do not myself agree with it entirely, but I find he helps the pupils to see Caesar as a real man, and that is what I want.

Parallel passages from other authors form a function of the editor, too, I suppose, although here a reader's own discoveries are immeasurably more precious, and it is especially a pity to have a *student's* forestalled. After all, though we speak of teaching, what we really want to do is to make a chance for the student to teach himself, and, when he does bring in some appreciation of his own, we have a right to make much of it, even if it be nothing very wonderful.

Most valuable of all, I think, is the student's perception in what he reads of parallels with life as he himself sees it. Once he senses that 'Folks is folks' in ancient Rome and in modern America, he is likely to go on realizing that fact. The capacity for doing just that thing is priceless all one's life long. For that very reason I am rather free with personal reminiscences in connection with what we read. I tell them how *Suppe-*

randa omnis fortuna ferendo est was marked with a red line in my old school Vergil by the classmate with whom I worked out that passage, because it came at a moment when this student, homeless and penniless, the victim of an older man who had exploited the lad's loyalty to himself and popularity in the town where they were living to leave him saddled with debts incurred for the man who deceived him, saw a future that looked bleak indeed. When we read

et tremefacta comam concusso vertice nutat,
vulneribus donec paulatim evicta supremum
congemuit traxitque iugis avulsa ruinam. . . .

I tell the pupils how sure it makes me that the farm boy of Cisalpine Gaul had watched as did the farm girl of the Adirondacks the felling of many a tree like the huge yellow birch that lifted a skyful of glimmering leaves at full stretch of its tremendous trunk above her camp home. If the young folk find their teacher linking his own experiences with those of ancient days, they will begin to look for illustrations of Cicero and Vergil in their own adventures with life.

That thought brings me to another phase of the same thing, the use of current happenings in comment and illustration. You see what you look for. A daily paper—mine happens to be *The New York Times*—often furnishes much pertinent matter for a departmental bulletin board, now and then something of permanent or recurrent seasonal value, but always things that may go up for a few days at least. The *Sunday Supplement* of the *Times* frequently has useful pictures. Keep appropriate clippings. By keeping his eyes open one may often bring in material, ephemeral, to be sure, but more vividly applicable, perhaps, than much that is designed for this purpose. Real, vital contact of the moment is what we need in illustrative material. No amount of elaboration and beauty can make up for the swift, spontaneous interest that comes of such contact. 'Projects' that project themselves are excellent—unless they shoot so far that they lose contact and become themselves an objective instead of an instrument—, but those that must be dragged along are pure waste of time. Spontaneity and simplicity make a success out of crude enough materials, as when a group of my *Livy* class dramatized the recognition of Remus by his grandfather, with the actors all in their everyday clothes, and using no properties except a table and an umbrella, the former to represent the river bank upon which Numitor sat, and the latter the pole with which, they insisted, he was fishing and not catching anything. "He would, you know", they said. Remus even had to remember that his hands were tied (for there was no cord), when he tried to tell his side of the story and the brigands slapped him across the mouth and said "Tace"!

It is time I stopped. In conclusion, one thing I wish to ask you to do. Never assume that any of your students must necessarily stop Latin upon leaving School. Always think and speak as if they were going on with Latin, to fresh fields and pastures new, to greater enjoyment and achievement; make them feel that there is more ahead to enjoy, as there is, in College or in Home Study, and you will not only help keep alive the Class-

ics in College, but will find that forward look reacting to the benefit of your own classes.

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GRACE HARRIET GOODALE

SUETONIUS, GALBA 20.2

After Galba was murdered, his head was cut off and carried to Otho. Proceeding with the narrative, Suetonius says (Galba 20.2):

... Ille <= Otho > laxis caloniibusque <caput> donavit, qui hasta suffixum non sine ludibrio circum castra portarunt adclamantes identidem "Galba, Cupido, fruaris aetate tua", maxime irritati ad talem iocorum petulantiam quod ante paucos dies exierat in vulgus laudanti cuidam formam suam ut adhuc floridam et vegetam respondisse eum, "Εἰ μοι μένος ἔμπεδόν ἐστιν".

This is rendered in The Loeb Classical Library translation, by Professor John C. Rolfe, as follows: ... He handed it over to his servants and camp-followers, who set it on a lance and paraded it about the camp with jeers, crying out from time to time, "Galba, thou Cupid, exult in thy vigour!"¹ The special reason for this saucy jest was, that the report had gone abroad a few days before, that when someone had congratulated him on still looking young and vigorous, he replied:

"As yet my strength is unimpaired."²

This seems to represent about what Suetonius meant to say. But the anecdote of the word-play ascribed to the Emperor is, somehow, unconvincing. Galba was a man past seventy years of age; Suetonius thus describes his appearance (Galba 21):

Statura fuit iusta, capite praecalvo, oculis caeruleis, adunco naso, manibus pedibusque articulari morbo distortissimis, ut neque calceum perpeti neque libellos evolvere aut tenere omnino valeret. Excreverat etiam in dexteriore latere eius caro praependebatque adeo ut aegre fascia substringeretur.

It seems hardly credible that any of Galba's courtiers would address to him words which, under the circumstances, could not be regarded as anything except a downright insult (laudanti... formam suam ut adhuc floridam et vegetam...). For, while it is true that some of the Emperors seem to have been accessible to flattery of the most gross and transparent type³, Galba was a man of quite different character. All his life (so far as circumstances allowed) he had been a strict disciplinarian, and it was second nature to him to keep people in order⁴. Furthermore, his advanced age and the shortness of his reign preclude the likelihood of any development of fantastic egotism such as is seen in the case of Caligula or Domitian.

The citation from Homer makes it plausible that some word-play involving this phrase actually took place; but it is not at all certain that the details are exactly represented.

How easily in a case like this facts may be distorted by accident or by design is shown to good advantage in the account of the sack of Cremona. There a slave

made a wholly innocent remark in regard to the temperature of the baths, and his words were seized upon and published abroad as a statement made by Antonius Primus countenancing the firing of the city⁵:

... Antonium fortuna famaue omnium oculis exposuerat. Is balneas abluendo cruori propere petit. Excepta vox est, cum teporem incusaret, statim futurum ut incalescerent. Vernile dictum omnem invidiam in eum vertit, tamquam signum incendendae Cremonae dedisset, quae iam flagrabat⁶.

It may be noted that Suetonius does not himself vouch for the anecdote about Galba; he merely states that such a story had become current (*exierat in vulgus*).

If Suetonius reports the anecdote about Galba in the language in which it came to him, he passes along an ambiguity, for *laudanti formam suam* might mean that the first speaker was talking about himself. But the incident is introduced to explain the subsequent behavior of the soldiers, and this helps the reader to refer *suam* to Galba, which doubtless was what Suetonius intended.

If a courtier really ventured upon such a piece of disgusting and transparent adulation, it is possible that Galba, with a glance at his own form, unmasked the flattery by *sarcastically* quoting the Greek line. Or perhaps he heard some superannuated exquisite boasting 'what a man' he still was, and grimly cut in with a suitable (?) tag from Homer, 'My might is still unimpaired', his idea being to ridicule the fop. In either case it would not require much distortion, accidental or otherwise, to make such a remark by the Emperor the basis of the report that reached the ears of the soldiers⁸.

We cannot know, of course, what the fact really was. But it is well to remember that, after the 'wide open' years of Nero's reign, an aged Emperor, thrifty and exacting, was highly unpopular⁹, and that opportunities to hold him up to derision were welcomed.

Herein is additional reason for not accepting readily at face value a story about Galba that does not fit with the general tenor of his life. In this connection it may be pertinent to add that he was one of the few Emperors who won the esteem and enlisted the sympathy of Tacitus^{10, 11}.

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H. C. NUTTING

HORACE, PLINY THE YOUNGER, AND COWPER

The Roman fondness for sheltered or shaded walks is familiar to us from Latin literature, and is well at-

¹Tacitus, *Historiae* 3.32.5-6.

²That Antonius complains of the temperature of the baths shows that *statim futurum ut incalescerent* is the deprecatory reply of the person in charge, and the status of this attendant is indicated by the adjective *Vernile* in the following clause. The laborious efforts of certain editors to find some other meaning in this passage serve to indicate how easily a story such as that told about Galba might distort the actual fact through modification in transmission.

³Incidentally it may be observed that the mere fact that a Greek phrase is involved would make some recasting or interpretation necessary to render the retort intelligible to the rank and file.

⁴To the references in note 5, above, add Suetonius, *Galba* 12-16.

⁵Note especially *Historiae* 1.40.4.

⁶The latest edition of Suetonius, *Galba*, known to me is to be found in a work entitled C. Suetoni Tranquilli De Vita Caesarum Libri VII-VIII: *Galba, Otho, Vitellius, Divus Vespasianus, Divus Titus, Domitianus*, With Introduction, Translation, and Commentary, by George W. Mooney (London and New York, Longmans, Green and Co., 1930). Professor Mooney says not a word on the matter discussed by Professor Nutting. C. K. >

⁷Homer, *Iliad* 5.254; *Odyssey* 21.426.

⁸For a different understanding of this clause see my note in *Classical Philology* 23 (1928), 287-288.

⁹This rendering accords better with the context of *Odyssey* 21.426 than with that of *Iliad* 5.254. But, in casual citation, exact context in the original may be a secondary consideration.

¹⁰See Juvenal (4.69-71) on the flattery heaped upon Domitian.

¹¹Compare Tacitus, *Historiae* 1.5.4, 18.5, 35.3.

tested by the archaeological evidence. Avenues of trees, or walks within tall hedges in the gardens kept off wind or sun according to the season. Colonnades in public or private buildings served the same purpose. These became increasingly frequent in the Augustan Age and later. Horace refers to them in the well known verses (*Carmina* 2.15.14-16)...*nulla decempedis metata privatis opacam porticus excipiebat Arcton*...

It is, then, startling to the student of Horace either to see the ruins of the villa now called his, or to study the plans as published, with the dimensions given. This is best done now in the study entitled *A Restoration of "Horace's Sabine Villa"*, by Thomas D. Price, in the last volume (10) of the *Memoirs of the American Academy in Rome*, 135-142, Plates 34-42 (published by the American Academy in Rome, 1932). The dimensions of the villa as given on page 136 show that the house with the *porticus* measured 363 feet in length by 142 feet in width at the wider end. The *porticus* itself is, I calculate, about 280 feet long by 142 feet wide!! Such a *porticus* certainly might seem *decempedis metata*.

Pliny the Younger refers frequently and appreciatively to *porticus* and to *cryptoporticus* and to garden walks, whether in his own villas or in those of others. For example, in the description of his Tuscan villa (5.6) he dwells affectionately upon *porticus* (15), *ambulatio*, *gestatio* (17), *cryptoporticus subterraneae similis* (30), and upon the *hippodromus*, with its walks shaded by planetrees (32) or cypress (33) about a sunny center (33, 34).

A good commentary upon such descriptions is afforded by some verses of Cowper, *The Task* 1. 242-248:

Not distant far, a length of colonnade
Invites us, monument of ancient taste
Now scorn'd, but worthy of a better fate.
Our fathers knew the value of a screen
From sultry suns; and, in their shaded walks
And long protracted bow'rs, enjoyed at noon
The gloom and coolness of declining day....

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MARY JOHNSTON

JOHN ADAMS AND PLINY THE YOUNGER

John Adams, first of that line of distinguished letter-writers, once wrote out his thoughts on letter-writing in a letter to his wife Abigail, who herself wrote delightful letters. On page 196 of a collection of his letters¹ he says, in part:

... Letters, like conversation, should be free, easy, and familiar. Simplicity and familiarity are the characteristics of this kind of writing. Affectation is as disagreeable in a letter as in conversation, and therefore studied language, premeditated method, and sublime sentiments are not expected in a letter. Notwithstanding which, the sublime, as well as the beautiful and the novel, may naturally enough appear in familiar letters among friends. Among the ancients there are two illustrious examples of the epistolary style, Cicero and Pliny, whose letters present you with models of fine writing, which have borne the criticism of almost two thousand years. In these you see the sublime, the

beautiful, the novel, and the pathetic, conveyed in as much simplicity, ease, freedom, and familiarity as language is capable of.

Let me request you to turn over the leaves of "The Preceptor" to a letter of Pliny the Younger², in which he has transmitted to these days the history of his uncle's philosophical curiosity, his heroic courage, and his melancholy catastrophe. Read it, and say whether it is possible to write a narrative of facts in a better manner. It is copious and particular in selecting the circumstances most natural, remarkable, and affecting. There is not an incident omitted which ought to have been remembered, nor one inserted that is not worth remembrance. It gives you an idea of the scene, as distinct and perfect as if a painter had drawn it to the life before your eyes. It interests your passions as much as if you had been an eye-witness of the whole transaction. Yet there are no figures nor art used. All is as simple, natural, easy, and familiar as if the story had been told in conversation, without a moment's premeditation.

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DINNERS AND ROYALTY

Suetonius, *Augustus* 74. 5, describes Augustus's dinners as modest: ...*Cenam tennis ferculis, aut cum abundantissime senis, praebebat, ut non nimio sumptu, ita summa comitate*....

Pliny the Younger was once summoned on business by Trajan to the imperial villa of Centum Cellae. Of the Emperor's dinners there he says (6.31.13), ...*Adhibebamur cotidie cenae; erat modica, si principem cogitares*....

A good parallel is afforded in a letter written by Disraeli³. In September, 1868, Queen Victoria had commanded Disraeli's presence for ten days at Balmoral. On September 21 he wrote to his wife, saying, in part, "... <yesterday> I dined with the household, and, between ourselves, was struck, as I have been before, by the contrast between the Queen's somewhat simple, but sufficient dinner, and the banquet of our humbler friends".

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DIVITIAS MISERAS!

Nasidienus, at the dinner described by Horace (*Sermones* 2.8), serves good wine, Caecuban and Chian (15), but says to his guest of honor (16-17), *Albanum, Maecenas, sive Falernum te magis appositis delectat, habemus utrumque*. On hearing Fundanius's report of this, Horace, who could not serve four expensive wines at a dinner, even to Maecenas (*Carmina* 1.20), exclaims (18), *Divitias miseras!*

Trimalchio, at his famous *Cena* (Petronius 48.1), shows his hospitality similarly: "*Vinum*", inquit, "*si non placet, mutabo*..."

Early in the last century the artist and diarist Joseph Farington (*The Farington Diary*, George Doran Company, New York, 1926), under date of March 12, 1810, noted a similar instance (6.25):

¹I quote from a volume entitled *Familiar Letters of John Adams and his Wife Abigail Adams, During the Revolution*, With a Memoir of Mrs. Adams, by Charles Francis Adams (Boston, Houghton, Mifflin and Company, 1875).

²Adams had in mind Pliny, *Epistulae* 6.16. C. K. >

³See *The Life of Benjamin Disraeli, Earl of Beaconsfield*, by William Flavelle Monypenny and George Earle Buckle. New and Revised Edition, in Two Volumes (New York, Macmillan, 1929).

Bourgeois spoke of the late Walsh Porter, who He said, in His mode of living carried it to a very high extreme. He would have the most costly wines upon His table, & carelessly wd. say, "If any one would choose Port wine, there is some upon the sideboard".

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THE FIRE WALK IN BORNEO

Every year at the festival of Apollo Soranus which was held at the base of Mount Soracte certain priests called Wolves of Soranus walked barefoot over hot ashes without being burned¹. This miraculous immunity was due, Varro suggests², to the fact that they had first treated their feet with some medicated preparation. Mr. Charles J. Carter, writing on the subject of The Secrets of Oriental Magic³, says:

In Borneo are to be found the "Fire-Dancers," men who walk and dance on fire: adepts sustained by fanaticism and copious draughts of homebrew—to say nothing of a generous anointing of their feet in cooling balsams dripped from native gum-trees, immediately prior to each imposing ceremony. These men toughen the soles of their feet by the use of diluted sulphurous (not sulphuric) acid, which they rub in several times a day, thus hardening the soles to such a degree that they become insensible to heat.

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PETRONIUS 131.5

I would punctuate Petronius 131.5 thus: Hoc peracto, carmine ter me iussit expuere. . . . This I would render by 'After these rites had been performed, she <= the witch> ordered me, in an incantation, to spit three times. . . .'

Buecheler¹ and Professor Sage², by placing no comma after *peracto*, assume that *Hoc peracto carmine* is an ablative absolute, with *Hoc* agreeing, of course, with *carmine*. The meaning, in this case, would be, "After this incantation was over, she <= the witch> ordered me to spit three times. . . .'. There is no lacuna in the text here, and there has been no previous mention of an incantation. The passage immediately preceding the one under discussion has to do with rites of witchcraft. Hence it is these rites which have been completed (*Hoc peracto*). By no stretch of the imagination can *carmen* denote a magic rite. The words for such rites are *ritus* (Lucan 6.507), *ministerium* (Tibullus 1.2.42), *sacra* (Vergil, Aeneid 4.638; Lucan 6. 641; Apuleius, Apologia 45, 47, 57, 58), *occulta* (Apuleius, Apologia 26, 47), *arcana* (Horace, Epodes 5.52; Lucan 6.431), *secreta* (Apuleius, Metamorphoses 3.20). Furthermore, after a careful reading of the literature of witchcraft, I have found no instance where *carmen*, in the sense of 'in-

cantation', is used with *perago*. I have a suspicion that Buecheler recollected the passage in Ennius where *carmen* is found as the object of *perago* (*carmen tuba ista peregit*, Annales 519 [Vahlen?]), in which, however, *carmen* is used of the musical note of the *tuba*. The verbs regularly used with *carmen* are *canto* (Tibullus 1.2.54; Lucan 6.707-708), *canto* (Ovid, Metamorphoses 14.369), and *dico* (Tibullus 1.2.54; Ovid, Metamorphoses 14.387). It was a common practice for the witch or wizard to give commands in an incantation (see Cato, De Agricultura 141, 160; Ovid, Fasti 6.155-162).

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FELLOWSHIPS IN THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

Three Fellowships, each with a stipend of \$1,200, are offered for 1934-1935, two in Greek archaeology and one in the language, literature, and history of ancient Greece. These Fellowships are open to graduates and graduate students, men and women, of Colleges and Universities in the United States. The awards will be based on the results of competitive examinations which will be held March 1-3, 1934 at places convenient to the candidates. The examinations assume a degree of preparation which usually requires one or more years of graduate work. A statement of the requirements and copies of recent examination papers will be sent on request.

The primary object of the Fellowships is to encourage research in some field of Greek studies which can best be carried on in Greece. The Fellowships are also intended to give to advanced students of the Classics or of Greek archaeology, through organized travel in Greece, a first-hand knowledge of the land and of its more important sites and archaeological remains.

Applications, which must be made before January 1, 1934, and all inquiries for further information should be addressed to the Chairman of the Committee on Fellowships, Professor Samuel E. Bassett, University of Vermont, Burlington, Vermont.

SILOS AND LEASES, ANCIENT AND MODERN

In spite of all the differences in conditions and in methods, one may often find interesting parallels between ancient farming and modern farming. This season, in our locality, brings forward at least two that are of special interest of students of the Classics.

The tall round towers of the silos on the farms have become a familiar feature of the landscape. On September 6, 1933, in a local newspaper the Farm Bureau notes contained a quotation from a discussion of the silo, by Mr. W. A. Foster, of the Department of Agricultural Engineering, College of Agriculture, University of Illinois. Mr. Foster pointed out the value of the silo for a farmer who might otherwise run short of feed for his stock, when, as in this year, in this State, grain crops are short, pastures have suffered, and hay prospects are not up to standard. He suggested

¹For this rite see Pliny, Naturalis Historia 7.19; Servius on Vergil, Aeneid 11.784-785; Silius Italicus 5.175-181; Strabo 5.2.9; Dionysius of Halicarnassus, Antiquitates Romanae 3.32. Compare Sir James G. Frazer's note on Ovid, Fasti 4.553 (Publii Ovidii Nasonis Pastorum Libri Sex, The Fasti of Ovid, Edited with a Translation and Commentary, 4.296-297 (Five volumes. London, Macmillan, 1929).

²According to Servius on Vergil, Aeneid 11.785.

³In Travel (a magazine), 59 (1932), 40.

⁴Franciscus Buecheler, Petronii Saturae et Liber Priapeorum⁴ (Berlin, Weidmann, 1882).

⁵Evan T. Sage, Petronius, The Satiricon (New York and London, The Century Company, 1929).

that, if the uncertain corn crop should not mature in time to escape frost, more silos could be built to advantage, for the corn that does not bear grain or have time to mature can be saved and made into silage. In these times of financial depression, he added, the trench silo has again become popular. This was the original type of silo, used when silage was introduced. The trench silo is a trench with sloping sides.

For the trench silo which is thus recommended for use in an emergency in our own time we may cite Varro, *Res Rusticae* 1. 57. 2 (I quote from the second edition of G. Goetz's revision of Keil's text [Leipzig, Teubner, 1929]):

... Quidam granaria habent sub terris speluncas, quas vocant sirus, ut in Cappadocia ac Thrac[h]ia, alii, ut in agro Carthaginiensi et Oscensi [ut] in Hispania citeriore, puteos. Horum solum paleis substernunt et curant ne umor aut aer tangere possit, nisi cum promittitur ad usum, quo enim spiritus non pervenit, ibi non oritur curculio

Mr. Fairfax Harrison translates this as follows¹:

... Some farmers have their granaries under ground, like caverns, which they call silos, as in Cappadocia and Thrace, while in hither Spain, in the vicinity of Carthage, and at Osca pits are used for this purpose, the bottoms of which are covered with straw: and they take care that neither moisture nor air have access to them, except when they are opened for use, a wise precaution because where the air does not move the weevil will not hatch.

In 1.63 Varro writes thus: ... Sub terra qui habent frumentum in iis quos vocant sirus

In the newspaper to which I referred in the second paragraph of this note, on September 4, 1933, a discussion of farm leases had been quoted. The article quoted was written by Mr. Leslie Wright, Department of Agricultural Economics, College of Agriculture, Illinois University. Part of Mr. Wright's remarks were to the effect that many of the leases in use on

tenant farms in Illinois are out of date, and might well be revised in connection with the Federal Government's farm adjustment or relief programme. A farm lease should provide, he thinks, for a profitable system of farming as compared with other farms in the community, and a fair division of the net proceeds of the farm business should be made between the two parties. Because of changing prices many farm leases need to be adjusted year by year. If leases are not fair, they are likely to lead to poor handling of land, and its rapid depreciation in value. Mr. Wright discussed different kinds of leases.

This at once recalls certain letters in which Pliny the Younger refers to farms and farm tenants. Most of his property was in land (3.19.8). We know that he was a conscientious landlord, for he refers to inspection tours over his own farms (4.1.3, 5.14.8, 9.15), over those of his mother-in-law, Pompeia Celerina (1.4, 6.10.1), and over those of his wife's grandfather, Calpurnius Fabatus (6.30.2, 8.20.3). He tells also of auditing farm accounts (9.15.2, 5.14.8), and of listening to the complaints of farm tenants (5.14.8, 7.30.3, 9.15.1, 9.36.6). He is tempted to buy a farm that adjoins land of his own (3.19.1) and is suitable for diversified farming (5), although the value of the place has been brought down by mismanagement (6), and the tenants on it are hopelessly in arrears (6), with consequently poor results from the land and depreciation in its income and its value (7). The owner of this farm had evidently been more anxious to get what he could for himself (6) than to readjust his leases on an equitable basis.

Pliny says (7.30.3) that it is hard to find good tenants. He writes to his friend Paulinus (9.37) of his difficulties in leasing his own farms. Tenants are heavily in arrears, and some have lost hope of ever paying their debts even after generous remissions (2). He decides to meet the situation by changing the type of lease and renting the land on shares, instead of for cash (3), in the hope of securing better results.

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¹See *Roman Farm Management, The Treatises of Cato and Varro Done into English, With Notes of Modern Instances*. By a Virginia Farmer <Fairfax Harrison>, 168 (New York, Macmillan, 1913).